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ABSTRACT

This guide provides the teacher of multi-ethnic students with information and teaching resources on Cubans in order to enhance the multicultural awareness of the total schcol population. The guide was designed for use in the Detroit, Michigan public schools. An historical overview of Cuba from pre-Columbian times to the present outlines Cuba's Indian heritage, the Spanish influence, the era of discovery and conquest, Cuba's black culture, and the movement of Cubans to the United States. The guide also focuses on Cuba's contributions to the arts and sciences. Lesson plans and classroom activities that review the Cuban holidays, geography, food, flag, and national anthem are included. A bibliography of materials on Cuba conclude the guide. (APM)

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DETROIT PUBLIC SCHOOLS

Division of Educational Services

Department of Curriculum Development and Services

Department of Bilingual/Bicultural Education

MULTICULTURAL AWARENESS FOR THE CLASSROOM

THE CUBANS

Bilingual/Bicultural Education

1978

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FOREWORD

The primary objective of this series of guides is to provide the classroom teacher of multi-ethnic students with as much information and as many teaching resources as possible to enhance multicultural awareness of the total school population. It is hoped that this guide will simplify the efforts of teachers in their search for relevant learning experiences for the children of their classes.

This publication is not intended as a definite, all encompassing work; it is merely a beginning. In order for it to be of continuing value, the content should be augmented by the suggestions of teachers, parents, children, and all those interested in providing knowledge and understanding of other peoples.

Making the Guide

Work on this guide began in the summer of 1977 as part of a curriculum development workshop sponsored by the Detroit Public Schools, office of Bilingual/Bicultural Education. Revisions, editing and additional materials were developed in Saturday workshops during the 1977-78 school year. Final editing, rewriting and developing of student activities occurred during the summer of 1978.

Using the Multicultural Awareness in the Classroom Series:

This series of guides has been developed by the Department of Bilingual Bicultural Education for:

1. Teachers and Administrators: To acquaint the instructional staff and administrative personnel with the historical perspectives and cultural contributions of the diverse ethnic communities of Detroit.

   To assist both monolingual and bilingual classroom teachers in introducing and implementing classroom activities which target the diverse cultural and linguistic heritages of Detroit.

   To provide the basis for inter and cross disciplinary instructional approaches which employ culture as the pivotal point.

2. Detroit Public Schools' Students

   To introduce students to the multicultural panorama of the Detroit Community through relevant, correlated classroom experiences and activities.

   To impart a sense of admiration for the cultural heritage and linguistic background of the many people who are an integral part of the Detroit school community.

Our schools have the distinct privilege of educating children and youth and all who have uniquely diverse cultural heritages. It is our hope that educators can continue to grow in their awareness of Detroit's multicultural milieu through the series of publications; that students of all races, cultures, and language backgrounds can share in the vast storehouse of knowledge which is our community.

Each guide in the series has been written by a primary resource, a classroom teacher representative of the target culture. Lessons, activities and evaluation components have been designed to correlate with salient aspects of each culture. The section entitled "Survival Sentences" provides transliterated sentences and phrases in the target language to facilitate communication with limited English speaking students.

These guides are designed to be used. We invite you, the teachers, to put them to work in your classrooms. A general evaluation form has been included on the last page of each guide. Your comments, suggestions, criticisms are vital in tailoring this series to your needs and the needs of your students.

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TABLE OF CONTENTS
INDICE DE MATERIAS

Preface 1
Introducción 1a

Cuba: An Historical Overview 3
Cuba: Revisión Histórica 3a

The Pre-Columbian Era: The Indian Cultures 3
Era Precolombina: Las Culturas Indias 3a

The Discovery and Conquest 5
Descubrimiento y Conquista 7a

The Spanish Influence in Cuba 8
Influencia Española en Cuba 9a

The Legacy of the Black Culture in Cuba 11
Influencia de la Cultura Negra en Cuba 12a

Afro-Cuban Poetry 14

Reasons for Immigration 16
Razones que Produjeron la Inmigración de Cubanos 15a

Cubans in the United States 17
Cubanos en los Estados Unidos 18a

Social Activities 19
Actividades sociales 18c

Cuba's Contributions to the Literary Arts 20

Outstanding Scientists of Cuba 22

The Music of Cuba 23

Significant Holidays and Religious Observances 25

Cuban Food 26

Lesson Plans/Classroom Activities:

The Indian Cultures of Cuba 28
La Luz de Yara (The Light of Yara) 31
10th of October: El Grito de Yara 35
Learning About Cuba (A Map Study) 41

The Cuban Flag 57

The Cuban National Anthem and the Emblem of Cuba 66

José Martí: Cuba's Apostle of Liberty (Versos Sencillos) 68

TABLE OF CONTENTS (CONT'D)

Cuba's Black Heritage 77
Answer Key 83
Survival Sentences 85
Bibliography 87
Evaluation 93

Preface

This guide attempts to provide a perspective quite distinct from views popularly held by the American public. Cuba, and its people, came to national attention during the aftermath of the Cuban Revolution, which has sent nearly 1½ million immigrants from this Caribbean Island to our shores. However, beyond that, very little is known of the Cuban past - a history rich in many cultures: European, African, and that of the indigenous peoples; a history closely interwoven with that of the entire Western Hemisphere.

Cuba is located in the Caribbean Sea at the entrance of the Gulf of Mexico. Set between the Florida and Yucatan peninsulas, Cuba has been called "the key of the Gulf," a term which has been visually represented in the Cuban coat of arms (escudo).

Columbus' first impression of Cuba is one shared by many who have seen this island paradise. Struck by the natural beauty of the island, he marvelled, "This is the most beautiful land that human eyes have ever seen." Indeed, the Cuban countryside (campiña) is so beautiful that many have been at a loss to describe its wonders.

During the early years of the Spanish conquest, Cuba became the base of operations for expeditions to Mexico and South America. Cuba's strategic location, coupled with its secure harbors, makes it highly desirable.

Until 1976, Cuba was divided into six provinces: Pinar del Rio, Havana, Matanzas, Las Villas, Camagüey, and Oriente. In 1976, Cuba adopted a new constitution which divided the country into fourteen provinces.[1]

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[1]Carmelo Mesa Lago: Cuba in the 70's: Institution and Pragmatism, 1978; 2nd Edition, Revised.

INTRODUCCION

Esta guía ha sido preparada con el propósito de presentar al público americano algunos aspectos de la vida cubana desde un punto de vista diferente del que hasta ahora ha prevalecido.

Cuba, así como los cubanos, siempre han sido objeto de la atención del público americano. Pero no fué hasta después del triunfo de la Revolución Cubana, en 1959, que se despertó la curiosidad por conocer más de cerca la cultura de ese pueblo, cuando cerca de un millón y medio de cubanos abandonaron su patria y vinieron a los Estados Unidos en busca de refugio. Fuera de esto, el pueblo americano desconoce el pasado de la nación cubana, - una historia forjada con valor, arrojo y abnegación y la unión de varias culturas- Europea, Africana e Indígena. La historia de Cuba está fuertemente vinculada a la historia del resto de los países del hemisferio occidental.

Todo aquel que ha tenido la oportunidad de visitar la isla, ha experimentado la misma emoción que embargó a Colón cuando llegó a Cuba. El dijo, "Esta es la tierra más hermosa que ojos humanos han visto." Ciertamente, la campiña cubana es tan hermosa, que no existen palabras que puedan describirla en todo su explendor.

Cuba está localizada en el mar Caribe, a la entrada del golfo de Méjico, entre la península de Yucatán y de la Florida. Debido a su situación geográfica, Cuba ha sido llamada "La Llave del Golfo" y así está representada en el escudo cubano.

Durante los primeros años de la conquista, Cuba le sirvió a España como la base de operaciones de donde partieron las ex-

Cuba's capital, Havana, located in the Havana province, is numbered among the world's great port cities.

Cuba, Latin America's youngest republic, was under Spanish domination until 1898. After thirty years of war against Spain, Cuba suffered two American interventions that designated the future of the new Republic. Finally, the Cuban flag of independence was raised over the battlement of the Morro Castle on May 20, 1902.

pediciones españolas que fueron a Méjico y a Sur América.

Su localización estratégica y sus magníficos puertos, han hecho que muchas naciones modernas ambicionen la posesión de esta bella isla del Caribe.

Hasta hace poco, Cuba estaba dividida en seis provincias: Pinar del Río, La Habana, Matanzas, Las Villas, Camagüey y Oriente.* La capital de Cuba sigue siendo La Habana, situada en la costa norte de la provincia del mismo nombre. El magnífico puerto de La Habana con su gran calado, facilita el intercambio comercial con casi todos los países del mundo.

Aunque la dominación española comenzó en la Isla casi inmediatamente después del descubrimiento, no fué hasta 1902 que Cuba pudo declararse independiente. Después de treinta años de guerra contra España que terminó en 1898, Cuba sufrió dos intervenciones americanas las cuales marcaron el futuro de la nueva república.

Finalmente, la bandera gloriosa de la estrella solitaria, ondeó por primera vez el día 20 de Mayo de 1902. Fué izada en el Castillo del Morro, la vieja fortaleza española que se levanta a la entrada de la bahía de La Habana como guardían protector de la "Perla de las Antillas".

* En 1976, Cuba adoptó una nueva constitución en la cual, la isla quedó dividida en 14 provincias.[1]

1 Carmelo Mesa Lago
Cuba in the 70's: Institution and Pragmatism, 1978; 2nd Edition, Revised.

CUBA:

AN HISTORICAL OVERVIEW

Pre-Columbian Era: The Indian Cultures

At the time of the discovery, three Indian cultures, the Guanahatabibe, the Siboney, and the Taíno, lived on the island of Cuba. The Taínos, having a superior social organization, extended their control over the Siboneys. The Guanahatabibes, the earliest inhabitants of the island, were nearly extinct by the arrival of Columbus' expedition in 1492.

The Taínos were not indigenous to Cuba, but began their invasion only fifty years prior to the explorer's landing. Perhaps this accounts for the fact that archaeologists have found the remains of this culture concentrated in the eastern provinces of this island. The Taíno language was Arawak, a dialect spoken at one time throughout the Antilles.

Taínos lived in settlements built around a square or batey. A gathering place for the celebration of areítos (parties), the batey also functioned as a playing field on which the Taínos engaged in their favorite pastime - the game of batos, an ancient form of baseball. Batos consisted of two competing teams attempting to keep a resin ball airborne. The ball could be hit with any part of the body, except the hands, with the team allowing the ball to hit the ground losing points.

Bohíos, the homes of the Taíno Indians, were constructed from palm trees. The trunk of the palm was used for the walls, while

CUBA, REVISION HISTORICA
ERA PRECOLOMBINA: LAS CULTURAS INDIAS

Cuando Colón y sus hombres procedentes de Europa arribaron a las costas de Cuba en 1492, la encontraron poblada por hombres primitivos, sencillos y honestos a los cuales llamaron indios. Anterior a la época del descubrimiento, había vivido en Cuba una cultura muy primitiva conocida como Guanahatabíbes o Guanahatabeyes pero que ya estaba casi extinguida. Los Siboneyes, habitantes originales de la Isla, habían sucumbido a la cultura Taína ya que esta última tenía una organización social más avanzada y lograron imponerse a los Siboneyes.

Aunque los Taínos no eran exactamente oriundos de Cuba, ellos comenzaron a poblarla alrededor de cincuenta años antes de que se produjera el descubrimiento. Quizás esta es la razón por la cual los arqueólogos han encontrado restos de ésta cultura principalmente en las provincias orientales de la isla. Los Taínos hablaban arauaco, un dialecto que era hablado por todos los habitantes de las Antillas.

Las aldeas o pueblos de los taínos no tenían más de 200 casas, la cuales eran construidas alrededor de una gran plaza llamada batey, la cual era usada para celebrar sus fiestas o areítos, o también para jugar sus juegos favoritos.

Las casas de los taínos llamadas bohíos eran de forma cuadrada y estaban construidos con troncos de palmeras los cuales eran usados para formar las paredes, mientras que sus hojas o pencas de guano eran usadas para cubrir el techo. Estas casas tenían

the pencas (leaves) were used as roof thatching. The bohío was fashioned with two entries and several "window" openings. Within the single room dwelling, hamacas (hammocks) were suspended from pillars. The only furniture one might have found in a Taíno bohío was a dujo. Constructed from hard wood, the dujo , or chair, consisted of a round seat, tall curved back, and four legs. Using only stone implements, Taínos built canoas (canoes), which were used for fishing and transportation.

Although the Taínos fished, they were primarily an agricultural people who cultivated maize and yucca as their principal crop. From the yucca, the Taíno obtained the cassaba, their staple food. The present day Cuban dish, ajíaco (a vegetable mixture) is derived, perhaps, from the Taíno practice of dipping cassaba in water saturated with ají picante (red dwarf pepper similar to the chile pepper).

The Taíno religious beliefs were closely tied to their agrarian way of life. The remains of cemíes (carved stone figures) are thought to represent gods of the harvest to whom the Taínos offered the first yield of the harvest in thanksgiving.

Each Taíno village was ruled by the absolute authority of a chieftain or cacique. Some caciques extended their influence over several villages. Second in the village hierarchy was the behíque, or witch doctor, who cured the sick, predicted the future, and cast spells.

The Taínos preserved their history through oral tradition and songs. Perhaps the legends and lore of the Taíno past were accompanied

solamente una habitación con dos puertas y varias ventanas. En el centro de la habitación habían dos pilares o postes de los cuales ellos colgaban sus hamacas. El único mueble fabricado por los taínos era una especie de banco de madera dura llamado dujo. Tenía un asiento redondo, un respaldar alto y curvo, descansando sobre cuatro patas.

La ocupación principal de los taínos era la agricultura siendo la yuca y el maíz sus más importantes cosechas. De la yuca ellos obtenían el casabe, el cual era su alimento básico. Los taínos cogían el casabe con los dedos y lo mojaban en agua saturada con ají picante antes de llevárselo a la boca. Se supone que debido a esta costumbre taína, surgió más tarde el ajíaco, un plato muy popular, especialmente entre los campesionos cubanos.

Los taínos adoraban unos dioses llamados Cemíes, representados por estatuas muy rústicas talladas en roca. Se suponía que los cemíes protegían las cosechas y era por eso que la primera recogida era siempre ofrecida a los dioses como muestra de gratitud.

Los indios cubanos no conocían el arco y la flecha. Sin embargo ellos sabían construir hachas de piedra las que usaban para cazar. También construían canoas de los troncos de los árboles para usarlos en la pesca o como medio de transporte.

El pasatiempo favorito de los taínos era un juego similar a la pelota llamado batos. El juego consistía de dos equipos, debiendo tener cada equipo el mismo número de jugadores. Los jugadores tenían que golpear la bola con cualquier parte del cuerpo menos con las manos. La bola tenía que ser alcanzada en el aire y el equipo que dejara caer la bola al suelo perdía puntos. La bola

by the rhythmic rattling sounds of primitive maracas (hollow gourds or dried plant stems filled with small stones and sealed).

While there was but brief contact between the Taíno and the Spanish cultures, the influence of the Taíno culture has filtered down through the centuries to leave a lasting imprint on the Cuban culture. One of the most obvious Taíno influences can be observed in the Spanish spoken in Cuba, which reflects the language of the original primitive inhabitants of the island. Since the colonists adopted and preserved Indian names to designate rivers and regions, most of these Indian words have been retained in the toponyms of the island. For example, the name Cuba means "big island" in Arawak, the language of the Taínos. In addition to these toponyms, the Cuban people of today use Indian words to identify certain fruits, plants, and animals native to the Antilles. Other Indian words have also crept into the "slang" expressions of the islanders, such as guanajo (turkey; a stupid person), tiburón (shark; a bold, brave person), caguama (big turtle; a sluggish woman), etc.

Although the Taíno has long since vanished, farmers' homes are still called bohíos, favorite Indian remedies made from herbs and roots are still part of the contemporary pharmacopeia, and superstitions spun by the behíques still linger on.

usada por los indios era hecha de resinas de varias plantas.

Organización social de los taínos.

Cada pueblo era gobernado por un cacíque o jefe el cual tenía poder absoluto. En algunos casos el mismo cacíque gobernaba más de un pueblo. También tenían un médico brujo llamado behíque quien tenía la doble función de curar a los enfermos y predecir el futuro.

Aunque los taínos no tenían lenguaje escrito, muchas de sus tradiciones se han podido preservar a través de fábulas, canciones y relatos pasados de una generación a la otra. Entre los instrumentos musicales usados por los indios tenemos las maracas, una especie de maruga hecha del tronco hueco de una planta, cerrado en los dos extremos finales y relleno con varias piedras pequeñas.

Influencia de los taínos en la cultura cubana.

La influencia de los taínos en la cultura cubana puede ser apreciado en diversos aspectos. Por ejemplo, el español hablado en Cuba, o dialecto cubano como muchos lo han llamado, está lleno de indigenismos o palabras derivadas del idioma indio.

Hasta ahora, los indigenismos del español-cubano han sido estudiados con varios propósitos. Algunos los han estudiado para verificarlos e identificarlos como indigenismos, mientras que otros solamente los han recopilado en diccionarios.

La mayor parte de los indigenismos están representados en la toponímia de la Isla. Los colonizadores adoptaron y preservaron la mayoría de los nombres usados por los indios para mencionar los ríos y las regiones. El nombre de la isla, Cuba, significando en el lenguaje indio "isla grande" no pudo ser cambiado aunque los conquistadores trataron de darle el nombre de "Juana".

When Christopher Columbus set foot on Cuban soil on October 27, 1942, he believed that he had reached the East Indian mainland. It was not until 1508 that Sebastian de Ocampo, sailing under order from the King of Spain, reported that Cuba was an island.

The Indians of Cuba resisted the conquistadores (conquerors), but the Spanish, equipped with superior armaments and the horse (an animal unknown to the Indians), suppressed the Indians within two years. Some of these Indians had come from Hispaniola following one of their chiefs named Hatuey, who bravely fought against the well-equipped Spanish army until his death. Throughout the conquest, Indians were exterminated in a variety of ways. Work from sunrise to sunset (with a minimal diet of casabe and water), epidemics of pox and other diseases brought by the white man, rebellions, attempted escapes, and mass suicides of entire villages, completed the genocide of the Taínos and Siboneyes.

Fray Bartolomé de Las Casas, a young priest, attempted to effect a more humane treatment of the Indians. It is said that he travelled to the interior trying to assist the Indians while bringing the message of Christianity. For more than a half century, Las Casas defended the rights of the conquered peoples. A prolific writer, his Historia de las Indias demonstrates his love for the Indians, and his resolution to defend and protect them. It was Fray Bartolomé de Las Casas who approached the famed Indian rebel Hatuey as he awaited execution at the stake. Las Casas asked Hatuey if he wished to become a Christian so that he might enter heaven. Hatuey asked, "Do the Spaniards go to heaven?" "Yes", answered the priest. "Then," the valiant Indian replied "I do not wish to join them!"

Además de los topónimos, hay muchos indigenismos usados para identificar plantas y animales nativos de las Antillas.

Algunos de los indigenismos han sido usados como homónimos pero solo en sentido metafórico. Entre ellos tenemos:

Guanajo, (turkey) se aplica a la persona que es tonta.
Tiburón, (shark) usado para nombrar una persona astuta.
Caguama, (big turtle) es también usado en sentido derogativo para mencionar una mujer cachazuda y lenta en movimientos.

La influencia de la cultura taína en la cultura actual de los cubanos puede ser notada también en su comportamiento social. Los cubanos aman sus familias, aprecian sus amigos, tienen un fantástico sentido del humor, son hospitalarios, halagüeños y les encantan las fiestas. Todavía los campesinos cubanos habitan en bohíos y muchos usan hierbas y raíces como medicamentos. También una gran mayoría de los cubanos son supersticiosos.

En nuestro amor a la libertad podemos ver los lazos que nos unen a una cultura que prefirió morir antes que vivir esclavizada.

Fray Bartolomé's efforts to reverse the inhumane treatment of Indians were doomed to fail, for the Spanish colonial practice of repartimiento (the offering of free land) and encomienda (free Indian labor to colonists) posed an economic stumbling block. During the early days of the Spanish Conquest, Cuba became the center for expeditions which set out to explore and subjugate the rest of the new world. Santiago de Cuba was named as the site of Cuba's first Capital. Diego Velazquez, Cuba's first governor, dispatched Hernán Cortes to conquer Mexico, and Hernando de Soto to explore Florida. Cuba was Spain's training ground for experimenting in the procedures of colonization, such as the establishment of settlements in remote areas with minimal expenditure, and the subjugation and management of conquered people.

Following the discovery and conquest of the Golden Empires of México and Perú, Cuba was left to live a relatively peaceful existence interrupted only by the attacks of Spain's enemies. Cuba was the first Spanish settlement in the Americas, yet the last to win its independence from Spain.

DESCUBRIMIENTO Y CONQUISTA.

Cuando Cristóbal Colón pisó el suelo cubano el 27 de octubre de 1492, él creyó que había llegado a la India. Pero no fué hasta 1508 que Sebastian de Ocampo obedeciendo los dictados del Rey de España, realizó el bojeo de Cuba y reportó que ésta era una isla y no parte de un continente como se había creído anteriormente.

Los indios cubanos aunque pacíficos, resistieron a los ataques de los conquistadores. Pero como estos últimos estaban equipados con un armamento superior al de los indios y además montaban caballos, los cuales hasta entonces eran desconocidos por los aborígenes, los españoles pudieron vencerlos y dominarlos en menos de dos años. Algunos de estos indios habían venido de La Española siguiendo a uno de sus jefes, Hatuey, quien peleó valientemente hasta el día de su muerte.

El sistema utilizado por los conquistadores para tratar a los indios fué inadecuado e inhumano. Trabajos forzados desde el amanecer hasta el anochecer, recibiendo poca alimentación; la plaga de viruela traída por el hombre blanco, rebeliones, intentos de fuga y suicidios en masa de tribus completas, fueron algunas de las razones por las cuales los indios cubanos fueron exterminados.

Un joven sacerdote, Bartolomé de Las Casas, trato de aliviar el sufrimiento de los indios dándoles un trato más justo. Armado solamente con una rama como bastón el padre Las Casas viajó a través de montes y sabanas tratando de ayudar a los indios llevándoles también un mensaje de cristiandad.

Por más de medio siglo, Las Casas defendió los derechos de la raza conquistada y su libro "Historia de las Indias" demuestra

THE SPANISH INFLUENCE IN CUBA

The 16th century witnessed the influx of Spanish conquistadores (conquerers) and colonists to Cuba. The initial waves of immigrants were drawn from diverse regions of Spain - Castilla, León, Toledo, Extremadura and Murcia, with the largest members coming from Andalusia. It is believed that 60% of the colonists that came at the end of the 15th and the beginning of the 17th century were from the Andalusian region, since the Andalusian trade centers of Cadiz and Sevilla monopolized commerce with the New World. Sevilla, in particular, held the reins of New World trade with both the Casa de Contratación (Spanish - Cuban export/import center) and the Archivo de las Indias (New World Archives) headquartered there.

The 17th and 18th century immigrations from Spain consisted mainly of military or governmental personnel, with the majority, once again, claiming Andalusia as their point of origin.

Immigrants from Asturias, Galicia, Cataluña, the Basque Region, and the Canary Islands joined their predecessors by the end of the 19th century. This wave of immigrants came to Cuba seeking opportunities in agricultural and private business.

During the turmoil of the Spanish Civil War of the 1930's, a third immigration sought freedom on the island of Cuba. This group of Spanish immigrants was made up of a number of professionals, urban dwellers with industrial and technical training. The Centro Gallego and Centro Asturiano exemplify the associations which were established to preserve the customs and traditions unique to each of the Spanish regions.

su amor por los indios y su resolución de defenderlos y protegerlos. Fué el Padre Las Casas quién se acercó al famoso cacique Hatuey cuando éste iba a ser quemado vivo en una hoguera: Las Casas le preguntó a Hatuey si él deseaba convertirse al cristianismo para que pudiera ir al cielo. Hatuey preguntó "¿Van los españoles al cielo?" "Sí" respondió el sacerdote. "Entonces", dijo el indomable indio, "Yo no quiero unirme a ellos".

Todos los esfuerzos de Las Casas para lograr que los españoles le dieran mejor trato a los indios fueron en vano. La práctica colonialista que daba a cada conquistador un pedazo de tierra (repartimiento) y un grupo de indios (encomienda) para que los instruyera en el idioma español y la doctrina cristiana, unida a la ambición de riquezas, hizo que los colonizadores usaran a los indios como esclavos.

Desde los primeros días de la conquista española, Cuba fué el centro del cual partieron las expediciones para explorar y subyugar al resto del Nuevo Mundo. Diego Velázquez, gobernador de Cuba, envió a Hernán Cortés a conquistar a Méjico y a Hernando de Soto a explorar la Florida. Cuba se convirtió en el campo de entrenamiento donde los colonizadores experimentaron como poblar áreas lejanas sin tener que gastar más de lo necesario y además como subyugar y tratar los pueblos conquistados.

Después de las conquistas de Méjico y Perú y del descubrimieto de oro en estos imperios, Cuba tuvo una existencia pacífica interrumpida solamente por los ataques de las naciones enemigas de España.

Cuba fué el primer país subyugado por España y el último en lograr su independencia de la misma.

The architecture, religion, language, music, and traditions of Cuba bear vivid traces of the Spanish cultural heritage. Cuban towns of colonial vintage bear striking resemblance to their Iberian counterparts, from the town plan of a plaza flanked by government buildings and churches, to the detailing of tile roofing and wrought iron grille work. The Catholic faith, zealously promulgated by Spanish forebearers, is the predominant religion of the Cuban people. Until the 1960's, private education was primarily in the hands of Spanish orders of clergy and religious such as the Jesuit, Carmelite, Dominican, Franciscan, Ursuline, and Sacred Heart Congregations.

Some of the Spanish heritage also shows in the rearing of children, their eating habits and their cuisine. Children were overprotected, especially the girls; parents believed that girls should be chaperoned and supervised before marriage. They should be prepared to be good housewives and mothers. Boys were very special and they learned their masculine role early in their life.

Families kept close relationships and quite often members of the extended family (aunt, grandmother) lived all together.

The Castilian language, Spain's official language during colonial times, was brought to the New World in the form spoken during that era: for example, the sounds of "z" and the soft "c" were pronounced like the letter "s". The later Castilian conversion of these letter sounds to the "th" sound never took place in the New World.

Spanish music was transformed to a slower tempo in what became the punto, guajira and zapateo, musical modes unique to Cuba. The Spanish bolero was changed into the Cuban bolero by changing the meter from 3/4

INFLUENCIA ESPAÑOLA EN CUBA.

Durante el siglo XVI, Cuba estuvo bajo el influjo de la inmigración española. Primero los conquistadores y más tarde los que habrían de colonizar la isla invadieron las playas y los campos de este bello paraiso terrenal. Estas primeras oleadas de españoles vinieron de diversas regiones de España - Castilla, León, Toledo, Extremadura y Murcia, pero la gran mayoría de ellos vinieron de Andalucía. Se ha dicho que alrededor del 60% de los colonizadores que llegaron a fines del siglo XVI y comienzos del siglo XVII venían de Andalucía, lo que tiene mucha lógica ya que Cádiz y Sevilla, los centros de importación más importantes de Andalucía, monopolizaban el intercambio marítimo con el Nuevo Mundo. Sevilla en particular ya que tanto la Casa de Contratación (centro de importación y exportación entre Cuba y España) así como el Archivo de Indias tenían sus oficinas principales en esa provincia española.

La inmigración española a Cuba durante los siglos XVII y XVIII fué mínima incluyendo solamente a los hombres de gobierno y personal militar siendo todos oriundos de Andalucía.

Más tarde para fines del siglo XIX comenzaron a llegar inmigrantes de otros partes de España, como Asturias, Galicia, Cataluña, la región Basca y las Islas Canarias. Esta nueva ola de inmigrantes vino a Cuba en busca de mejores oportunidades tanto en la agricultura como en la empresa privada (pequeños negocios como bodegas, etc.).

Una tercera inmigración de españoles invadió la isla de Cuba durante los años 30. Esta vez algunos inmigrantes venían buscando refugio y amparo, mientras otros huían dejando atrás la devastación y muerte ocasionada por la Guerra Civil Española. Este nuevo grupo de inmigrantes españoles estaba compuesto de profesionales y técnicos, gente educada y con deseo de superación.

to 2/4 time. The son, rumba, and conga were a result of the blending of Spanish and African elements. One of the best known Cuban-born rhythms is the habanera, immortalized in Bizet's opera "Carmen".

Tanto el Centro Gallego así como el Centro Asturiano son ejemplos de las asociaciones que se establecieron en Cuba con el doble propósito de ayudar al que llegaba y al mismo tiempo de preservar y difundir las costumbres y tradiciones propias de cada región de España de donde los inmigrantes procedían.

La influencia española se encuentra reflejada en la arquitectura de los edificios, en la religión, en el idioma y en las tradiciones del pueblo cubano. Hasta las ciudades antiguas erigidas en tiempos de la colonia, muestran gran parecido a los pueblos construidos en la península Ibérica de la misma época. Estos pueblos o ciudades eran construídos alrededor de una plaza siendo los edificios principales aquellos que albergaban los gobernantes y como es natural, una iglesia.

Esta similaridad se puede también observar en la arquitectura de los edificios, la mayoría de los cuales tienen tejas cubriendo el techo y las puertas y ventanas están cubiertas con intrincados y bellos trabajos en hierro forjado.

La religión católica promulgada por los colonizadores desde su llegada a la isla es la religión predominante entre los cubanos. Tanto era la influencia de la fé católica que la mayoría de las escuelas privadas en Cuba hasta el año 1960 estaban en manos de sacerdotes y monjas españolas. Algunas de las órdenes eran los Jesuitas, los Carmelitas, las Franciscanas, las Ursulinas, el Sagrado Corazón y la Saleciana, etc. entre otras.

El castellano, idioma oficial de España durante la época colonial, fué traído al Nuevo Mundo en la forma en que era hablado en ese momento. Por ejemplo, las letras "z" y "c" eran pronuncia-

THE LEGACY OF THE BLACK CULTURE IN CUBA

In 1517, with the authorization of the Spanish Crown, Black slaves were brought to Cuba to take up the harsh labor which had by then all but extinguished the Indian population. While the Spanish slave trade touched West Africa, Senegal, and the Congo, it was concentrated in southwestern Nigeria, land of the Yorubas. The Yorubas, called the Lucumis in Cuba, were the largest single group brought to that island. Drawn from a variety of tribal units, the Carabalies (so named because of the port of embarcation: Calabar) made up the second largest number of Blacks. Other Black groups represented on the island were the Haitians and Jamaicans. These last two groups were imported later to work in the sugar harvest.

In spite of their previous origin and differences, they have gradually developed a unity composed of their diverse African heritage and the Spanish culture. The cult is a Afro-Cuban tradition that has infused the music, the visual and performing arts, the religion, and the social aspects of Cuban life, with a flavor unique to the Cuban culture.

Afro-Cuban music has become internationally celebrated through the musical talents of Brindis de Salas, José White and José M. Jiménez. The blood-stirring rhythms of the rumba and conga have set the world to dancing!

The school of literature Negrista, which derives from Black folklore and poetry, has served to spread and incorporate Black vocabulary into the everyday language of Cuba. Writers of Black poetry, such as Nicolas Guillén, Marcelino Arozena, and Alejo Carpentier, address the Black culture in all its aspects.

das como "s". Más tarde este sonido se convirtió en "z" debido al uso dado en ese momento en España, pero éste cambio nunca ocurrió en el Nuevo Mundo. Debido a la contínua comunicación entre España y sus colonias en América, el español hablado en éstas experimentó la mayoría de los cambios acaecidos en la Península. El habla de las altiplanicies americanas es mucho más próxima a la de Castilla que la de los llanos y costas, donde están más acentuadas las semejanzas con Andalucía (seseo, ceceo, yeísmo, inversión de r, l, aspiración de h y s).

La música española fué cambiada a un ritmo más lento dando lugar al punto, guajira y el zapateo, **todos** netamente cubanos. El bolero español fué cubanizado cambiando la métrica de 3 por 4 a 2 por 4.

El son, la rumba y la conga fueron el resultado de la combinación de la música española con la africana.

Uno de los ritmos cubanos más conocidos es la habanera, inmortalizado por Bizet, en su ópera "Carmen".

African spiritualism has greatly influenced the religious practices of this Caribbean island. In Nigeria, the Yoruba religion centered around a hierarchy of spirit gods, each possessing distinctive attributes and powers. In Cuba, the Yoruba tribal religion has been modified by the Catholic faith. Practiced up to the present day, this religion is known as Santería. The spirits, known as santos (Spanish) or orishas (Yoruba) have become identified with saints of the Catholic faith whose images are used in ritual practices in place of the African idols. In this way Obatalá has become identified with the Virgen de las Mercedes (Our Lady of Mercy), Ochún with the Virgen de la Caridad (Our Lady of Charity), Changó with Santa Barbara (St. Barbara), and Babalú-Ayé with San Lazaro (Lazarus).

Each cult group is led by a santero or santera. He or she achieves this position through inheritance or by becoming apprenticed to another santero or santera. The santero consults with clients and conducts rituals. Some rituals imitate Catholic rites, while others call upon the god-spirits who possess the followers, allegedly speaking through them while the believer is in a trance-like state. The worshipers belong to a cult-group sometimes called cabildo whose rites are, at times, celebrated in the Yoruba language. In addition to the Santería religion, practiced mainly in Havana and Matanzas Provinces, the Ñañigos and the Congos of Oriente Province have kept their religious practices alive, though little is known of their secret ritual.

INFLUENCIA DE LA CULTURA NEGRA EN CUBA.

En el año 1517 el gobierno español autorizó la importación de negros esclavos a la isla ya que la población india había sido diezmada por los conquistadores españoles.

Negros esclavos fueron traídos a Cuba de diferentes partes de Africa Occidental, incluyendo regiones de la costa así como miles de millas de tierra adentro desde Senegal hasta el Congo.

La mayoría de los negros cubanos pertenecen al grupo llamado Yoruba, oriundo de la parte sur y occidental de Nigeria siendo conocidos en Cuba como Lucumí. El Carabalí, segundo grupo en tamaño aunque está integrado por personas de diferentes tribus africanas, se le atribuye ese nombre debido a que eran embarcados en el puerto de Calabar, en el suroeste de Nigeria. Otros grupos representados en la isla son los congoleses, los haitianos y los jamaiquinos. Este último grupo vino más tarde a trabajar en la zafra azucarera.

A pesar de la diversidad de orígenes y las diferencias que existían entre ellos, los negros cubanos fueron gradualmente desarrollando una forma de cultura donde se mezclaban sus diversas culturas africanas con la cultura española, dando lugar a la cultura Afro-Cubana. Esta tradición ha infundido la música, las artes, la religión y la vida social cubana con un sabor único en su género.

La música afro-cubana se ha hecho internacionalmente famosa a través de interpretes como Brindis de Salas, José White y José M. Jiménez. También son mundialmente conocidos los bailes afro-cubanos como la conga y la rumba.

Another contribution of the African culture in Cuba is found in the lexicon, not in the pronunciation as has been mistakenly thought, since the Cuban pronunciation presents many similarities with the Andalusian pronunciation. Some Black African words entered the language through an adaptation of the original African meanings; others are original words which have evolved from a blending of the Spanish and African languages. Examples of the original words may be found in the toponyms of the island: Alto Songo, Cacocum, Jocuma, Nocambo, etc. Other words still in use are abayuncar (to dominate a person or animal), conga (dance done in a line formation), daiquirí (beverage made with rum and lime), fufú (mashed plantain bananas), jimagua (twin), jubo (small blackwater snake), mafá (large earth snake), sabicú (hardwood tree), quimbombo (okra), and tonga (a pile or large amount).

La poesía negra ha ayudado no solamente a crear una nueva escuela de literatura llamada negrista sino que también ha ayudado a esparcir e incorporar vocabulario propio de la cultura negra al idioma vernacular.

Escritores de poesía negra como Nicolás Guillén, Emilio Ballagos, Ramón Guirao, Marcelino Arozena y Alejo Carpentier hablan en sus poesías de la cultura negra, su vida, costumbres, bailes y creencias religiosas.

El espiritualismo africano ha ejercido gran influencia en la religión de la isla. En Nigeria, la religión Yoruba constaba de una jerarquía de dioses donde cada uno tenía diferentes poderes y atributos. En Cuba ocurre una situación similar pero modificada en la actualidad por la influencia católica. Esta religión se conoce como santería y el guía espiritual de cada grupo o culto se llama santero (santera si es mujer). El/ella llega a ésta posición bien por herencia o aprendiendo de otro santero. Los espíritus son llamados santos en español u orishas en yoruba. Algunos de los orishas se identifican con santos de la fé católica venerándose las imágenes de estos últimos en vez de los ídolos africanos. Obatalá ha sido identificada con la Virgen de las Mercedes, Ochún con la Virgen de la Caridad, Changó con Santa Bárbara, Babalú-Ayé con San Lázaro.

Los deberes del santero son consultar sus clientes con el ritual apropiado el cual varía según el santero. Algunos ritos no son más que una copia del ritual católico, en otros tanto el santero como sus seguidores pueden ser poseídos por los espíritus. Durante el "trance" la persona poseída habla con la voz del dios o santo. Los seguidores de esta fé pertenecen a un grupo o culto

AFRO-CUBAN POETRY

"Canto Negro" por Nicolas Guillén

¡ Yambambó, yambambé!
Replica el congo solongo
replica el negro bien negro:
congo solongo, del Songo
baila yambo sobre un pie,
Mama tomba
serembé cuseremba.....

"Comparasa Habanera" por Emilio Ballagas

La conga ronca se va
al compás del atabal....
¡ Sube la loma, dale al tambor!
Sudando los negros van tras el farol
(Los congos dan vueltas y buscan el sol
pero no lo encuentran porque ya bajó)
La comparsa conga va con su clamor
por la calle estrecha de San Juan de Dios
"Apaga la bela
qué el muetto se ba.
Amarra el pañuelo
que lo atajó ya.
Y enciende la bela
que el metto salió!
Enciende dos belas
¡ que tengo el Changó!

algunas veces llamado cabildo. Ellos celebran reuniones en las cuales himnos y oraciones son cantadas en el lenguaje o idioma yoruba, acompañados con el toque de tambores.

Además de la santería, la religión de los lucumíes o yorubas, en las ciudades de La Habana y Matanzas hay ñañigos cuyas creencias vienen de una tribu de la parte oriental de Nigeria, llamada Abakúa. En la provincia de Oriente hay congos siendo la religión de estos diferente a la practicada por los lucumíes y los ñáñigos. Desafortunadamente no se sabe mucho de ellos.

Otra contribución de la cultura africana a la cubana es encontrada en el léxica y no en la pronunciación como erróneamente se había pensado ya que la pronunciación cubana es muy similar a la pronunciación andaluza.

El vocabulario negro-africano entra a formar parte del idioma cubano de diferentes maneras. Algunas palabras han cambiado su significado original africano. Otras han sido creadas mediante la unión de una palabra española con una del idioma africano. Algunas de las palabras originales se han preservado en la toponímia de la isla, por ejemplo: Alto-Songo, Cacocum, Jocuma, Mocambo, etc. Otras como abayuncar, congo, daiquirí, fufú, jimagua, jubo, majá, quimbombo, sabicú y tonga, continúan usándose.

"Liturgia" por Alejo Carpentier

"Negrista"
La Potencia rompió
¡ yamba ó!
Retumban las tumbas
en casa de Acué
El juego firmó
¡ yamba ó!
con yeso amarillo
en la puerta fambá
El gallo murió
¡ yamba ó!
en el rojo altar
del gran Obatalá
¡ Rumba en tumba!
Tambor de cajón
y ecón con ecón
Papa Montero
Marimbulero
Ñañigo chévere
bongosero
El Iyamba gritó:
¡yamba ó!
quien robe comida
palo tendrá!

RAZONES QUE PRODUJERON LA INMIGRACION DE CUBANOS.

A través de los años los cubanos han emigrado a los Estados Unidos por diversas razones. Algunos han venido por razones económicas, pero la gran mayoría de ellos lo han hecho como turistas, estudiantes, o como refugiados políticos.

A ésta última categoría nos vamos a referir ya que ella representa la mayoría de los cubanos que residen actualmente en suelo americano.

Los refugiados políticos cubanos han venido a los Estados Unidos en tres etápas. La primera inmigración política ocurrió durante el Siglo XIX cuando los cubanos estaban tratando de ganar su independencia de España. Fueron muchos los cubanos que encontraron asilo en esta tierra de libertad. Entre ellos José Martí y otros patriotas quienes vinieron a Estados Unidos para preparar actividades revolucionarias en favor de Cuba. En esa época los cubanos hallaron refugio en Tampa y Nueva York.

La segunda inmigración de cubanos ocurrió durante la década de los treinta cuando Cuba se encontraba agitada con los sucesos que provocaron la caída del odiado dictador Gerardo Machado. Como resultado muchos cubanos abandonaron la isla, unos permanentemente, otros temporalmente esperando retornar cuando la situación política de ésta volviera a su curso normal.

La tercera y la mayor inmigración de cubanos a los Estados Unidos comenzó casi inmediatamente después que Castro tomó el poder. Estos cubanos representaban sobre el 8% de la población de Cuba en 1959. Muchos fueron a otros países, pero la cercanía de Cuba a los Estados Unidos por una parte y la compatibilidad de ideas políticas entre ambos países por otra hicieron que la mayoría de los inmigrantes cubanos vinieran a Estados Unidos.

REASONS FOR IMMIGRATION

Although there have been individual Cubans who have immigrated to the United States for economic reasons, most have come to this country either as tourists, students, or political refugees. This last category is the one that concerns us most, since it is of greatest importance. Political refugees have come to the United States in essentially three waves.

The first politically motivated immigration was in the 19th century when Cubans were struggling to gain their independence from Spain. Many Cubans found sanctuary in this land of freedom. Cuban patriots such as José Martí immigrated to the United States to begin preparations for revolutionary activities in the interest of Cuban independence. During these years, New York City and Tampa, Florida, became the Cuban bases of operations.

In the 1930's, the tumultuous period of Gerardo Machado's dictatorship sparked a second wave of Cuban immigration. Many Cubans left the island, either permanently or temporarily, until the political climate became more stable.

The third and largest immigration of Cubans to the United States began immediately after Castro's take-over. This immigration represented about eight percent of Cuba's population in 1959. Many Cubans went to other countries, but because of the proximity and the sharing of political ideologies, most came to the United States. Of this last group of exiles, many were professionals, technicians, or businessmen. In later years, they were joined by the laboring classes.

Es cierto que al principio muchos de los exiliados de este último grupo pertenecían a la clase media, contando con gran número de profesionales y hombres de negocio. Pero años más tarde vinieron a unírseles personas de la clase pobre, trabajadores y campesinos quienes se sentían defraudados con el proceso revolucionario.

En el año 1961 las relaciones entre Cuba y Estados Unidos fueron cortadas. Consequentemente, en 1962 todos los vuelos comerciales fueron suspendidos y el influjo de cubanos paró momentaneamente comenzando de nuevo en 1965 cuando los dos gobiernos llegaron a un acuerdo permitiéndosele de nuevo a los cubanos en la Isla venir a los Estados Unidos. Este acuerdo incluía sólo a los cubanos que tenían algún familiar viviendo en este país. Con este fín el gobierno americano organizó y financió los llamados "Vuelos de la Libertad."

Hubo un tiempo entre los años 1962 y 1965 en que los cubanos podían salir de Cuba solamente a través de España. Cientos de cubanos han tenido que permanecer en Madrid por largo tiempo esperando visas para venir a los Estados Unidos mientras que los menos afortunados permanecían en Cuba sin esperanza.

Cuando el puente aéreo fué reinstituído en 1965, podemos decir que el verdadero éxodo de cubanos comenzó. Miles dejaron la Isla, entre 3000 a 4000 por mes, para venir a los Estados Unidos.

El aeropuerto internacional "José Martí" no fué usado para estos vuelos. Un pequeño aeropuerto en Varadero cerca de la playa del mismo nombre situado en la costa norte de Matanzas fué usado para sacar a los cubanos de la isla.

In 1961, relations between Cuba and the United States were severed. As a consequence, in 1962, all commercial flights were suspended and the influx of Cubans stopped. In 1965, an agreement was reached between the two governments to permit those Cubans on the island having relatives in the United States to emigrate through the Freedom Flights paid for by the American Government.

There was a period of time from 1962 to 1965 when Cubans were only allowed to leave the island via Spain. Hundreds of Cubans remained in Madrid for long periods of time awaiting their visas to enter the U.S., while less fortunate persons remained in Cuba without hopes of repatriation. When the air bridge, puente aéreo, was reopened in 1965, the real exodus began. Thousands of Cubans left the island, between 3,000 to 4,000 a month, to come to the United States. The José Martí International Airport was not used for these flights. Instead, Cubans had to use a small airport in Varadero Beach, located on the north shore of Matanzas, about 60 miles east of Havana.

Two daily flights, Monday through Friday, arrived in Miami until 1971, when the Cuban government put a stop to them. Since then, Cubans have not been allowed to permanently leave the island to immigrate to the United States.

Cubans in the United States

Cubans came to the United States as political refugees, and in most cases, were required to live as parolees for two years before applying for permanent residency in the United States.

Los vuelos diarios, de lunes a viernes, llegaban a Miami hasta el año 1971 cuando el gobierno cubano decidió parar los mismos. Desde entonces no se ha permitido a ningún otro cubano abandonar la isla para venir directamente a Estados Unidos.

Because of the great concentration of Cubans in the Miami area, the American government initiated programs to relocate newcomers throughout the country. Many Cubans were sponsored by churches of various denominations and were relocated to different parts of the United States. This is why Cubans can be found living in every state, including Alaska and Hawaii.

A number of Cuban exiles came directly to the northern states to join relatives who were already living in this region. However, some came to Detroit because of the employment opportunities in industry.

The Cuban influence is most obvious in Florida, especially Dade County, where most Cubans are concentrated. Because of this influence, today Dade County is bilingual/bicultural. Also, Miami now enjoys a second tourist season, since Cubans and other Latin-Americans from all over the country go during the summer months to spend their vacations in "Little Havana." The lack of English language proficiency and economic resources, as well as job competition, obliged many Cubans to begin their new life in America with some sort of manual labor. They worked in factories, on farms, in hotels, in restaurants, and in hundreds of other service occupations. Most of the Cubans living in Detroit worked in auto factories. Those who had a command of the English language were able to attain better jobs or resume their professional status.

To Cubans, children are of great importance. To be able to provide a good education for their offspring is the dream of the majority of Cubans living in exile. The new generation of Cubans has adapted to the new environment and has taken advantage of educational opportunities offered by American colleges and universities.

CUBANOS EN LOS ESTADOS UNIDOS.

A los cubanos que llegaron a los Estados Unidos como refugiados políticos después de 1965, se les mantuvo viviendo por dos años en libertad bajo palabra antes de que ellos pudieran obtener su condición de residentes permanentes. Debido a la gran concentración de cubanos en el área de Miami, bajo el auspicio del gobierno americano se comenzó un programa mediante el cual los recién llegados serían situados en diferentes lugares del país.

La relocalización de muchos cubanos fué patrocinada por congregaciones religiosas de diversas denominaciones a través del país. Quizás es ésta la razón por la cual se pueden encontrar cubanos viviendo en cada estado de la nación, incluyendo algunos tan lejanos como Alaska y Hawaii. Algunos de los cubanos exiliados vinieron directamente a los estados norteños donde residían sus familiares. Otros vinieron a ciudades como Detroit en busca de mejores oportunidades de empleo.

La influencia cubana se puede observar en muchos lugares de la Florida, especialmente en el condado de Dade donde viven la mayoría de ellos. Es debido a esta influencia que el condado es bilingue y bicultural.

Bajo el influjo de los cubanos, Miami cuenta ahora con una segunda temporada turística. Cubanos y otros Latinos-Americanos de todas partes del país vienen a Miami durante los meses de verano a pasar sus vacaciones en la Pequeña Habana.

El desconocimiento del idioma inglés, la falta de recursos económicos y la competencia obligaron a muchos cubanos a comenzar su nueva vida desempeñando trabajos manuales. Trabajaron en

factorías, en granjas, hoteles, restaurantes y miles de otras ocupaciones. La mayoría de los cubanos que viven en Detroit trabajan en las fábricas de automóviles. Aquellos que dominan el idioma inglés han podido obtener mejores empleos y en algunos casos han podido reanudar sus carreras profesionales, como sucede con los médicos, profesores, pintores, etc.

Los niños, esperanza del futuro y producto de la herencia cultural son los miembros más importantes de la familia cubana. Poder darles a sus hijos una buena educación es el sueño de la mayoría de los cubanos viviendo en el exilio. La nueva generación de cubanos se ha adaptado muy bien al medio y circunstancias que los rodean y se han aprovechado de las oportunidades educacionales ofrecidas por los colegios y universidades americanas.

ACTIVIDADES SOCIALES.

Los cubanos que viven en los Estados Unidos se reunen para celebrar fechas patrióticas y festividades religiosas.

En el área metropolitana de Detroit existe una organización de carácter cívico-cultural llamada Liceo Cubano de Detroit y una congregación religiosa llamada Cofradía de Nuestra Señora de la Caridad del Cobre, Patrona de Cuba. Esta congregación tiene su morada en la vieja e histórica iglesia de Santa Ana. Cada año el día 8 de Septiembre, los cubanos preparan una procesión y misa en honor de la Virgen de la Caridad.

El Liceo Cubano fué organizado con el propósito de practicar y preservar la cultura y costumbres cubanas. Bailes y reuniones son celebrados en salones alquilados en el área metropolitana de Detroit. Pero se espera que en un futuro no muy lejano la sociedad pueda comprar un edificio.

A los cubanos les encanta bailar, comer bien y también les gusta divertirse.

Para los cubanos, la familia es la institución más importante siendo los niños el centro de atención de todos los demás miembros de la familia. Hasta hace muy poco el padre solía ser la figura central de la familia pero debido al sistema de vida en este país las cosas han cambiado un poco. La madre quién solamente solía ocuparse del cuidado de los hijos y la casa, se ha convertido también en parte del sostén familiar.

Social Activities

Cubans living in the United States gather to celebrate patriotic and religious holidays. Those living in the Detroit Metropolitan area have a social organization called Liceo Cubano de Detroit and a Catholic organization named Cofradia de Nuestra Señora de la Caridad del Cobre, Patrona de Cuba. This religious congregation is housed in the old and historic St. Anne Church in Detroit. Every year on September 8, the Cubans prepare a procession and Mass to honor the Virgin of Charity.

The Cuban Liceum (Liceo Cubano) was organized to practice and preserve the Cuban culture and customs. Dances and gatherings are held in rented halls of the Metro area, but it is expected that a building will be acquired in the near future.

CUBA'S CONTRIBUTION TO THE LITERARY ARTS

During the colonial period and until the 18th century, the intellectual and artistic life of Cuba was very minimal and it was a mere reflex of the one in Spain.

Outstanding Writers:

Inspired by the desire for autonomy from Spain, Cuba's intellectual and artistic life began to flourish during the latter part of the 18th century.

During the early 19th century, José María Heredia y Heredia (1803-39), a poet born in Santiago de Cuba, introduced the Romantic literary style to Latin-America, although two of his most celebrated works, "En el Teocalli de Cholula" ("In the Temple of Cholula") and "Oda al Niágara" ("Ode to Niágara") are written in the neoclassical style. Heredia y Heredia wrote and published most of his works while living in the United States.

Diego Gabriel de la Concepción Valdés, (1809-44) also known as "Plácido", a mulatto poet, rose from an impoverished background to take his place among the literary geniuses of his age. What Plácido lacked in formal education was more than compensated for by the strength of his style. Among his celebrated works are "La Flor de la Caña, La Flor del Café" and the famous romance "Jicoténcal". While awaiting execution for his part in conspiring for Cuba's independence from Spain, Plácido wrote one of his most beautiful poems, "Plegaria a Dios".

Gertrudis Gómez de Avellaneda (1814-73), Cuban novelist, poetess, and dramatist, writing under the pen name "La Peregrina", produced notable poetic and dramatic works.

Although she lived in Spain for over 20 years, (1835-50), her sentiments on leaving her Cuban homeland are expressed in the poem "Al Partir" ("On Departing").

José Martí, one of the forerunners of the Latin American Modernist movement, is discussed in the section devoted to Cuban patriots.

Another outstanding Cuban "man of Letters", Cirilo Villaverde (1812-94), of the custumbrista or genre school, wrote the first Cuban novel: Cecilia Valdés o La Loma del Angel (Cecilia Valdés: The Angel's Hillock). Set in 19th century colonial times, the theme of this work revolves around the love between two persons of different racial and social backgrounds. Also in the 19th century, Julián del Casal (1863-93), was a pioneer of the modernist school of writers in Latin America.

In the 20th century, Enrique José Varona (1849-1933) emerged as an outstanding educator and statesman. As a professor at Havana University, Vice-President of Cuba, and reformer of public instruction, Varona's influence extended beyond Cuba and had an impact on the cultures of the Americas.

OUTSTANDING SCIENTISTS OF CUBA

Born in Havana, Tomas Romay y Chacon (1764-1894) introduced smallpox immunization to the island. As a demonstration of his faith in Pasteur's vaccine, Romay y Chacon's daughter Mariana was the first person to be immunized. This outstanding writer and medical doctor also introduced apiculture, or the art of beekeeping, to Cuba. In 1790, he established Cuba's first newspaper, Papel Periódico. Romay y Chacon's study on yellow fever, Memorias sobre la Fiebre Amarilla, was internationally recognized and translated into English and French.

Felipe Poey (1799-1891), famed naturalist, authored numerous studies on the flora and fauna of Cuba and the Antilles. His most important works focused on ichthyology, lepidoptory, and anthropology.

Cuban physician Carlos J. Finlay (1833-1915) discovered the mosquito vector of yellow fever in 1881.

Carlos de la Torre Y huerta (1858-1950) excelled as a zoologist and politician. Professor and Dean of Havana University, he was also Mayor of Havana, member of Cuba's Academy of Science, and President of of Cuba's House of Representatives. As a man of science, Don Carlos studied the mollusk, made valuable discoveries of Pleistocene fossils (which gave evidence that Cuba had been part of the North American Continent), and gathered representative species of sea life which have been displayed internationally.

COMPOSERS

This brief listing of composers can by no means fully convey the exuberance and vitality of Cuban music. It can serve merely as a brief introduction , one that will hopefully futher inspire exploration of the unique musical expression of Cuba.

Manuel Saumell (1817-1870)
José White (1837-1918)
Ignacio Cervantes (1847-1905)
Eduardo Sánchez de Fuentes (1874-1944)
(Composer of "La Habanera, Tu")
Brindis de Salas
Hubert de Blanck
Antonio María Romeu
Eliseo Grenet
Rodrigo Pratts
Jorge Ackerman
Amadeo Roldán
Gonzalo Roig
Osvaldo Farrés
Belisario López

To address each of these composers would require a separate volume; however, of special note is contemporary pianist and composer, Ernesto Lecuona (1895-1963), whose international concert tours introduced the sounds of Cuba to the world. Born in Guanabacoa, Lecuona began composing music at a very early age. Among his most celebrated compositions are "Siboney" and "Malagueña". Ernesto Lecuona protested the present day regime by exiling himself to Spain where he died.

The "King of Mambo", Dámaso Pérez Prado, was born in Cuba in 1922, where he received his musical training. But it was in Mexico City that he became an international sensation. Some of his most famous mambos are "Cereza Rosa" ("Cherry Pink and Apple Blossom White"), "Caballo Negro" (Black Horse), and "Mambo Jambo".

POPULAR CUBAN MUSIC

The following list is a compilation of Cuban rythyms and dances:

Afro-Cubano	Guaguanco
Bata	Guajira
Bembé	Guantanamera
Bolero	Guaracha
Bolero Mambo	Habanera
Canción	Mambo
Canción Bolero	Montuno
Conga	Pachanga
Contradanza	Pregón
Criolla	Punto guajiro
ChaChaCha	Rumba
Danza	Son
Danzón	Sucusucu
Danzonete	Zapateo

SIGNIFICANT HOLIDAYS AND RELIGIOUS OBSERVANCES

Days of Patriotic Observances

January 28:	Birthday of José Martí
February 24:	"El Grito de Baire", commemorates the beginning of Cuba's War for Independence from Spain (1895)
May 19:	Flag Day
May 20:	Commemorates the establishment of the first democratic government of Cuba
October 10:	El Grito de Yara marks the beginning of the 10 year war against Spain (1868-1878)
October 12:	Día de la Raza- The Discovery of America
October 27:	Discovery of Cuba by Columbus
November 27:	Commemorates the execution of 8 innocent students before a Spanish firing squad.
December 7:	Memorial Day

Religious Observances (Holy Days)

January 6:	Día de los Reyes Magos, (Day of the Three Magi) the celebration of Epiphany.
	Semana Santa - The Holy Week observed during Spring Equinox, according to Liturgical calendar.
September 8:	Día de la Caridad del Cobre, Patrona de Cuba. Holy Day of Our Lady of Charity of Cobre, Patroness of Cuba.
December 4:	Día de Santa Barbara, St. Barbara's Day
December 17:	Día de San Lazaro, St. Lazarus' Day
December 24:	Noche buena: Christmas Eve
December 25:	Día de la Natividad de Nuestro Señor Jesucristo Day of the Nativity of our Lord, Jesus Christ (Christmas Day).

CUBAN FOOD

Cuban recipes are a delightful blend of Spanish, Indian and Black legacies. The two selected dishes exemplify the Spanish culinary influence.

Caldo Gallego (Galician Broth)

This hearty dish can be served as a soup or over rice.

1 lb. white beans
½ lb. salt pork
1 lb. ham bone with meat
1 medium smoked pork hock
1 ½ lb. potatoes peeled and quartered
4 turnips peeled and halved
1 bunch collard greens (fresh or 1 box frozen)

Soak beans in salt water overnight. In the morning, add more water to beans, add salt pork, ham bone or hock. Cover and cook at medium heat. After 1½ hours, or when beans have softened, add potatoes, turnips and collard greens. Turn heat setting to low or until soup appears ready to eat (about 1 hour). Add salt to taste.

Moros y Cristianos
(Moors and Christians)

A favorite Cuban dish made from black beans and white rice also finds its origins on the Iberian peninsula. Its name harkens back to the 800 year Moorish rule of Spain.

½ lb. black beans
1¼ liter water
1 small green pepper
1 bayleaf (laurel)
1 tablespoon salt
½ teaspoon vegetable oil
1 medium onion, diced
4 cloves garlic
½ teaspoon oregano
1 lb. long grain rice
1 tablespoon vinegar
4 tablespoons vegetable oil
1 large green pepper

Wash and soak black beans overnight. When ready to prepare, add more water to cover beans. Next, add salt, the small green pepper and the bay leaf. Cover and cook on low heat setting until beans become soft. In a large sauce pan (approximatley 3 qt.), heat vegetable oil, adding diced onion and sliced green pepper. Add oregano and garlic cloves when onions become transparent. Stir until cooked through. Add beans and rice to the mixture, stirring until well mixed. Add the water from the beans (add more water, if needed, to make approximately 1 liter). Cook at high temperature to boiling point. Lower the setting, cover and allow to cook until rice is soft. Pour vinegar over the mixture. In a small fry pan, cook remaining garlic cloves in 2 tablespoons of oil until brown. Remove garlic and pour hot oil over the rice. Cover the rice with brown paper and allow to set for a few moments. Serve with pork roast.

THE INDIAN CULTURES OF CUBA

Lesson Plan

Goals: To introduce students to the indigenous culture of pre-Columbian Cuba.

To acquaint students with the contributions of the Indian cultures to the culture of Cuba.

Objectives:

1. Students will be able to identify and define the meanings of Taino words with 75% accuracy.
2. Students will be able to recall significant facts about Cuban Indian cultures with 70% accuracy.
3. Students will be given the opportunity to compare and/or contrast the Indian cultures of Cuba with those of North America and Hispano-America.

Activities:

1. Teacher will read to the class, or distribute, background on the Indian Cultures of Cuba. Teacher may duplicate text for classroom use.
2. Teacher will initiate a discussion of the Indian cultures based on the reading material.

   Suggested points for discussion:

   a. The role of Fray Bartolomé de las Casas.
   b. The causes for the extinction of the Indians.
   c. The importance of Cuba's geographical position in the conquest of the New World.

3. Students will complete the objective testing instrument.

Additional Students Activities:

1. Teacher will retell the legend of the "The Light of Yara" (La Luz de Yara) for upper levels.
2. Students may dramatize the landing of Columbus or the execution of Hatuey, the Taíno Chieftain.

3. Upper level students may research the migrations of the Taíno Indians to Cuba, contrasting the impact of the tribe in Cuba and Puerto Rico.

4. Students may construct a Taíno village or fabricate Taíno musical instruments.

Vocabulary Building (6 - 9th grade):

extinct	suspended	superstition
extended	staple	armaments
dialect	lore	genocide
resin	indigenous	minimal
fashion (verb)	slang	subjugation
		expenditure

Dictionary Practice:

Students will look up the definitions of the vocabulary words and write a sentence for each of the words.

Evaluation: Match the Taíno words in column A with the English definition in column B. Write the correct letter in the space provided.

Column A	Column B
__ 1. bohió	a. bench
__ 2. Cuba	b. chief
__ 3. batos	c. Big Island
__ 4. cacique	d. shark
__ 5. dujo	e. house
__ 6. tiburón	f. game

True or False: Circle the correct answer.

7.	The Taínos came from the Antilles.	True	False
8.	The Taínos lived in bohios.	True	False
9.	Behique was the Taíno word for witch doctor.	True	False
10.	The Taínos were the only Indian tribe that lived on the Island of Cuba.	True	False

La Luz de Yara (The Light of Yara)

This legend recounts, in poetic terms, the deep-rooted longing of the Cuban peoples for independence; a longing which was kindled by the martyrdom of the Taíno Cacique (chieftain) Hatuey; a longing which was ignited by the courage of the patriot Carlos Manuel de Céspedes, on October 10, 1868. It was written by Luis Victoriano Betancourt in 1870 in Camaqüey, Cuba.[2]

La Luz De Yara

La noche negra y fatídica de la conquista había caído sobre los bellos campos de Cuba. La agonía por la libertad acababa de comenzar. La señal del sacrificio apareció y el viejo sacerdote, Fray Bartolomé de las Casas elevó al cielo una oración fúnebre mientras el ángel de la libertad recogía en sus alas el primer mártir por la independencia de Cuba. Desde entonces, una luz tenue y misteriosa desprendida de la inmensa hoguera, vagó errante por las noches sobre las desoladas llanuras velando el sueño de los que aún dormían en servidumbre eterna y de la venganza. ¡Aquella luz era el llamado de Hatuey, era la Luz de Yara! Pasaron tres siglos y una noche la luz errante se detuvo sobre el mismo sitio en que se había alzado la hoguera que extinguió a Hatuey y en aquel mismo momento las palmas de Cuba se sacudieron con violencia, el cielo se iluminó con una claridad pura y brillante, y la tierra se estremeció hasta en sus mas profundas cemientes. La luz tenue y misteriosa agitada por los vientos embravecidos de un huracán se convirtía en un gigantesca llama que se extendió por todos los vientos con rapidez vertiginosa, inflamando todos

[2]Enciclopedia de Cuba, volume 6, page 304.

los corazones, purificando todos las libertades. Era la Luz de Yara que iba a cumplir su venganza! Era la tumba de Hatuey que se convertia en Cuna de la Independencia! Era el 10 de octubre de 1868!

English translation

The dark and fateful conquest hung like a pall over Cuba's beautiful lands. The agonizing struggle for liberty had only begun. As the flames of the pyre shot up, the aged priest, Fray Bartolomé de las Casas, murmured a prayer for the brave soul, unaware that the Angel of Liberty had enfolded the first martyr for Cuban independence in her wings. From that time, a mysterious flickering spark from the flames of the pyre wandered over the desolate plains, stirring those who slept in bondage, awaiting the hour of the awakening and the moment for vengeance.

Three centuries passed before that errant light descended to hover over the spot where Hatuey's life was extinguished. The light shimmered and grew until it filled the skies with its dazzling brilliance; the palms trembled as the earth shook violently to its very core. The light transformed itself into a pillar of flame and, carried by winds of hurricane force, whirled throughout the skies, inflaming the hearts, purifying and sanctifying all those who espoused the cause of liberty. The flame was Hatuey. He had returned as the Light of Yara to seek his vengeance. What had been his fiery tomb had become the Cradle of Freedom on this 10th Day of October, 1868.

CARLOS MANUEL DE CÉSPEDES
El Padre de la Patria Cubana

El Grito de Yara

The attitude of Cubans to the tyranny of Spanish rule became clear when Spain increased Cuban import duties due to the economic depression that hit the world, around 1850. It was Cuba's viability to defend itself that made even the wealthy Creoles understand the need for political independence.

Carlos Manuel de Céspedes, a lawyer from Manzomillo and a wealthy Creole, involved himself in a plot to liberate Cuba by the means of a revolution. The plot was discovered and the revolutionaries were arrested, leaving Céspedes on his own. As soon as he learned of the arrest of his friends, he returned to his sugarmill, called La Demajagua. On the morning of October 10, 1868, he rang the bell that was used to call the slaves. Then Céspedes told them that from that moment on they were free men, and that a war was beginning that would end slavery in Cuba forever.

Many of the slaves decided to follow Céspedes, who was, followed by fewer than forty men, attacked the town of Yara, where Spanish troops were expecting him. After being defeated, the survivors fled and when Céspedes counted them, he found out that only twelve men were left to him. He said,"It doesn't matter. With twelve mmn I have enough to free Cuba".

Cuba's war for Independence started on October 10, 1868, in Oriente province and although the small rebel force led by Céspedes failed, the cry for freedom raised there - "¡Viva Cuba Libre!" was heard all across the island. Two days later on October 12, more

than three hundred men joined Céspedes. Day after day, more men came to take part with the rebellion until on October 13, the patriots were strong enough to attack the important town of Bayamo. After two days of fighting, finally on October 20, 1868, the city fell to the rebels. But on January 11, 1869, unable to retain the city much longer, the Cubans decided to set on fire the whole town before giving it back to the Spaniards. Bayamo is known as Monument City (Ciudad Monumente). After this, the rebellion spread to other provinces. By 1869, the revolution was committed to freeing Cuba completely from Spanish rule, and the basis of a Cuban Republic had been established. A constitutional committee had drawn up a constitution for the Republic, and on April 20, 1868, a provisional government was established in Bayamo, with Céspedes as president and Manuel de Tuesada as the first commander-in-chief of the military forces.

Spain carried out a war of destruction against the Cuban rebels. To command the troops against the Cubans, General Valeriano Weyleo was sent and the ferocity of his reprisals against any person giving help to the rebels earned him the nickname of "Butcher Weyler". A typical example of his savagery was the incident that took place in Havana, where the rebals were not feared. In 1871, eight medical students were arrested and executed by a firing squad just because they were accused of having defaced the tombstone of Sr. Gonzalo Castañón, a Spanish newspaperman who had been an enemy of Cuban independence.

In that same year, internal discussions and the ineffectiveness of the revolutionary government made Céspedes offer to resign the presidency. At this moment, such a move would have hurt the revolutionary unity, so the cabinet did not accept Céspedes

resignation. Two years later, however, the cabinet voted to depose Céspedes and Tuesada. The presidency was taken over by Salvador Cisneros, former president of the cabinet, and Máximo Gómez, was named commander-in-chief.

Soon afterword, in 1874, while Céspedes was resting in a camp near the town of San Lorenzo, he was surrounded by Spanish troops. In order to keep his honor and not succumb to the forces around him, Céspedes committed suicide.

10 of October: Grito de Yara

CUBAN HOLIDAY

Level: Adaptable.

Goal:

To acquaint students with important figures and events of Cuba's war for independence.

Objectives:

1. Given information about Carlos Manuel de Céspedes, the students will be able to give a brief recount of his life and his role in the war.
2. Given an outline map of Cuba, the students will be able to locate the area where the war took place.
3. Given an outline map of Cuba, the students will be able to locate the city of Bayamo.
4. Given the words of the Cuban National Anthem, the students will be able to recite it.
5. Given the background of the Cuban National Anthem, the students will be able to give a summary of the important facts surrounding its historical importance.
6. Given an evaluation, the students will complete it with 80% accuracy.

Materials:

Outline map of Cuba, picture of Carlos Manuel de Céspedes, crayons, paints, drawing paper, and scissors.

Suggested Activities:

1. Display the picture of Carlos Manuel de Céspedes, the Cuban flag, and the Cuban seal.
2. Compare the life and ideals of Céspedes and Lincoln.
3. Retell events regarding Cuba's war for independence.
4. Discuss Céspedes' role in the war.
5. Learn to sing or recite the Cuban National Anthem.
6. Draw and color the Cuban flag and seal.
7. Complete the map exercise.
8. Complete evaluation.

Evaluation:

A. Fill in the blanks with the correct answer.

1. Céspedes freed his slaves on _____.
2. Céspedes' sugarmill was called _____.
3. On _____, Cuba's war for independence began.
4. The Grito de Yara was _____.
5. _____ was the first president of the new provisional government established during the war.

B. Write T if the statement is <u>true</u> or an F if the statement is <u>false</u>.

1. ____ The Grito de Yara was the cry for independence.
2. ____ The first attack of the Ten Year's War for Independence was made on Bayamo.
3. ____ Céspedes' first army consisted of three hundred men.
4. ____ La Demajagua is a famous sugarmill in Oriente.
5. ____ Céspedes was the commander-in-chief of the Cuban forces.
6. ____ Céspedes was a lawyer.
7. ____ Céspedes and Lincoln shared a dream of a nation in which no man would legally own another.
8. ____ The Cuban's troops suffered their first defeat on the town of Yara.

LEARNING ABOUT CUBA

Lesson Plan: A Map Study

Goals:

To provide students with a geographical overview of the island of Cuba and its neighbors.

To introduce the students to the major cities of Cuba.

To acquaint students with the economy of Cuba through a study of the major products and their centers of production.

To inform students of basic facts about Cuba's climate and its physical features.

Objectives:

1. Given a map of the Greater Antilles (West Indies), 70% of the students will identify the island of Cuba with 90% accuracy.

2. Given a map of the Greater Antilles, 70% of the students will identify bodies of water and neighboring land masses with 80% accuracy (Caribbean Sea, Bahamas, Santo Domingo, Florida, Yucatán Peninsula).

3. Given a map of Cuba, 75% of the students will locate and identify the major cities of Cuba (Havana, the capital; Santiago de Cuba, Cuba's first Capital; Guantanamo, U.S. military base) with 80% accuracy.

4. Given a map of Cuba, 70% of the students will identify the major products of the following regions with 75% accuracy (Camagüey, Havana, Santiago, Guantanamo).

Activities:

1. Teacher will distribute blank dittoed maps to class.

2. Teacher will indicate the location of Cuba on a map or globe of the Western Hemisphere (Teacher may wish to note that Cuba's configuration resembles that of a sleeping alligator).

3. Teacher will ask students to point out neighboring land masses (Bahama Islands, Dominican Republic, Haiti, or the Island of Hispanola, Grand Cayman Islands, Yucatán Peninsula of Mexico, and Florida) and bodies of water (Caribbean Sea, Atlantic Ocean) Students will make note of these on their blank maps.

4. Teacher will point out the major cities of Havana, Camagüey, Santiago de Cuba, and Guanatanamo. Students will label the locations of each on their copies of the maps.

5. Teacher will describe the major products of Cuba, pointing out their location on the map of Cuba. (Havana area: Sugar cane, tobacco. Central region: Cattle and dairy farming, cane, and tobacco. Camagüey: Cattle and dairy farming and sugar cane. Santiago de Cuba: Manganese, cattle farming. Guantanamo: Cane and chromium (refer to map of Cuba enclosed in this packet).

6. Teacher will describe Cuba's climatic conditions (with upper level classes, teacher may elicit description of Cuba's climate from class based on its relationship to Tropic Zone, Equator, and its location in path of North American Trade Winds and Gulf Stream).

7. Teacher will describe the semi-tropical vegetation of Cuba, e.g., palm trees, ceiba trees, royal palms (as depicted on the Cuban national seal).

Materials:
- dittoed maps (enclosed in packet)
- pencils, crayons (if students wish to color maps)
- wall map or globe of Western Hemisphere

Additional Activities:
1. Students may make jigsaw puzzles on the map of Cuba by mounting their colored maps on cardboard and cutting the map into sections.

Evaluation:
1. Distribute blank maps of Cuba.
2. Direct students to locate and label:

The Caribbean Sea	Florida
The Gulf of Mexico	Santiago de Cuba
Yucatan Peninsula	Havana
Grand Cayman Islands	Camagüey
The Bahamas	Guantanamo

3. Direct students to locate major production centers for the following products: tobacco, sugar cane, manganese, chromium, and cattle farming.

The Cuban Constitution of 1976, allowed popular participation in the government. On October 11, elections were held for local assemblies which in turn elected 481 deputies to the National Assembly. On December 2, 1976, the National Assembly convened and elected a thirty-one member Council of State with Fidel Castro as president. At this time, the new boundaries were put into effect.

A new constitution, ratified by the first Congress of the Cuban Communist Party, was promulgated in February, 1976. The six existing provinces were raised to fourteen provinces.[3]

[3]Encyclopedia Britannica, Book of the Year, 1977 (page 222).

PINAR del RIO
LA HABANA
MATANZAS
LAS VILLAS
CAMAGÜEY
ORIENTE

70

71

PINAR del RIO
LA HABANA
MATANZAS
LAS VILLAS
CAMAGÜEY
ORIENTE

72

73

74

75

76

77

HAVANA
CAMAGUEY
GUANTANAMO
SANTIAGO de CUBA
TOBACCO
SUGAN CANE
CATTLE
CHROMIUM
MANGANESE

80

81

UNITED STATES
FLORIDA
GRAND BAHAMA
NASSAN
GULF
OF
MEXICO
N
NORTH ATLANTIC
OCEAN
CUBA
MEXICO
JAMAICA
HAITI
DOMINICAN
REPUBLIC
PUERTO RICO
CARIBBEAN SEA
HONDURAS
NICARAGUA
PANAMA
COSTA RICA
COLUMBIA
VENEZUELA
82
83

84

85

Lesson Plan: The Cuban Flag

Goals:

To introduce the students to the Cuban flag through the story of its creator, Narciso López.

To provide students with the opportunity for comparing the symbolism of the Cuban flag with that of the United States of America and their land of origin.

Objectives:

1. Given a ditto of the Cuban Flag, 80% of the students will be able to color it with 70% accuracy.

2. Given a rectangular shape, 70% of the students will be able to draw the Cuban flag with 65% accuracy.

3. Given a ditto of the American flag, 85% of the students will be able to color it with 70% accuracy.

Upper Elementary Junior High

1. 75% of the students will be able to compare and/or contrast the facts of the story of the Cuban flag with 70% accuracy.

2. Students will be able to compare and/or contrast the story of Cuba's flag with that of the United States and their land of origin or heritage.

Activities:

1. Teacher will recount the story of Betsy Ross and the American flag.

2. Teacher will retell, in simplified terms, the story of the Cuban flag.

3. Teacher will present picture (or completed ditto) of the Cuban flag, explaining the symbolism of its color and design.

4. Teacher will present picture of (point to) U.S. flag, explaining the symbolism and its colors and design.

5. Students will complete coloring dittos of U.S. and Cuban flag. Some may wish to include a picture of the flag of their homeland (or their version of it).

Upper Elementary-Junior High School

1. Teacher will provide background information on the Cuban flag (or may distribute copies of the account presented in the guide).

2. Teacher will lead group in discussion of U.S. and Cuban flags' symbolism, eliciting contributions of students who may wish to share the legends or history of the flags of their homelands or heritages.

Additional Activities:

Class projects on flags can be creatively expanded in innumerable ways. Included are a few of the possibilities.

1. Flag-Making: (Materials: felt, construction paper, magic markers, etc.). Assign students to making/drawing the flags of their homelands or those representative of their ethnic heritage(s). Arrange finished products around a U.S. flag with the caption "Americans All" (younger children may wish to paste their photos on the flag with their name written in their native language and in English).

2. Research Projects

   -Research the U.S. flag from 1776-present.

   -What does the Michigan flag look like? The flag of Detroit?

   -Research all countries using the colors red, white, blue on their flags. List them. Draw them.

   -Why do we use flags? Who were the first people to use flags?

3. Bilingual Spanish-speaking students may recite the poem "Mi Bandera", (included in guide) doing a free translation of the verses into English so that classmates may enjoy the beauty of the patriotic expression as well as compare it to Francis Scott Keyes' "Star Spangled Banner", the U.S. national anthem.

Vocabulary (based on text in guide)

squelch	liberation	unfurled
ranks	asylum	undaunted
espoused	colleagues	incursion
delegation	expeditionary	garrotte
rejection	disembarked	

1. Define the vocabulary words.
2. Using five of the vocabulary words, write a paragraph on a topic of your choice.

THE CUBAN FLAG

The creator of the Cuban Flag, Narciso López, was born in Venezuela. As a young man, he was forced to serve in the Spanish army which was under orders to squelch the Venezuelan rebels' efforts to gain independence from Spain. After the rebels' defeat, López was transferred to Spain where he was promoted through the ranks to become a general. In 1837, Narciso López espoused the Cuban cause when he openly took the Cuban delegation's part after their rejection by the Spanish Royal Court. López, upon assuming the governorship of Trinidad, a city of Las Villas, became a Cuban citizen in 1841 and joined the liberation movement. After some incidents with the Spanish government, López sought political asylum in the United States.

It was in New York, in June of 1849, that Narciso López realized the dream of a Cuban flag, along with his distinguished companions, poet Miguel Teurbe Tolón, Teurbe's wife Emilia, and celebrated author Cirilo Villaverde. Inspired by Narciso's vision, he and his three noteworthy colleagues created the Cuban Flag with the blue stripes symbolizing the island's azure skies; the white bands, the integrity of the liberators; the red triangle, the blood shed in the struggle for freedom; and the single white star, Cuba's independence.

In May, 1850, Narciso López and an expeditionary force departed from New Orleans. The band of liberators disembarked in Cárdenas, on the north shore of Matanzas Province. It was in Cárdenas that the Cuban flag was first unfurled.

Despite the initial promise of victory, López's troops were overcome by the Spanish troops.

Undaunted, López fled once more to the United States, from where he once again organized another incursion. In 1851, the Cuban patriots led by López again engaged the Spanish forces, and once again, met with defeat. Most of the Cuban patriots were imprisoned and later executed in Havana. Narciso López was condemned to die by the garrote vil (garrotte) in the Fortress of La Punta. He died on September 1, 1851. His final words were, "My death will not alter Cuba's destiny...Cuba, I die for you."

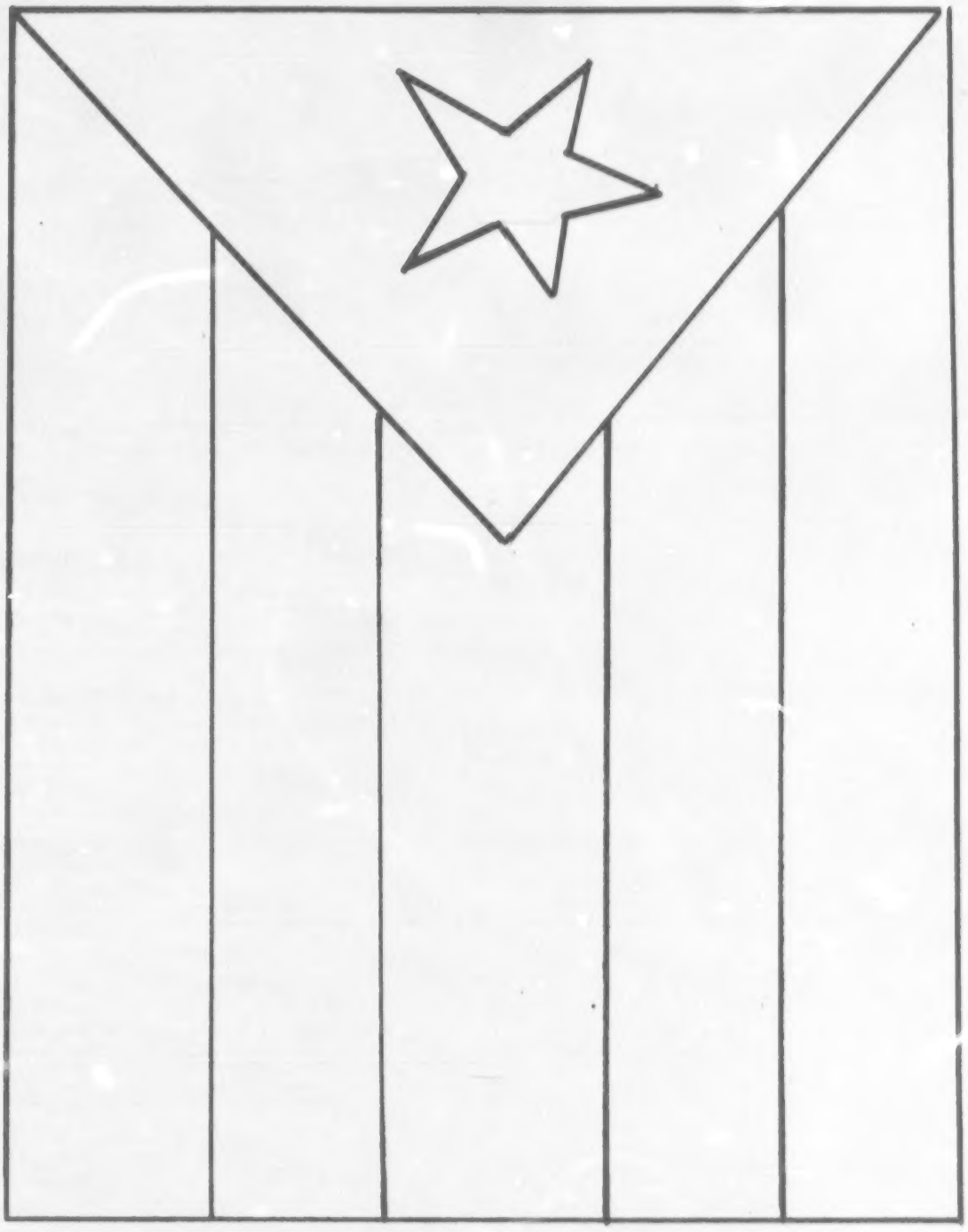
Mi Bandera

por Bonifacio Byrne

Al volver de distantes riberas
con el alma enlutada y sombría
afanoso busqué mi bandera
y otra he visto además de la mía.
¿Dónde está mi bandera cubana
la bandera más bella que existe?
¡Desde el buque la vi esta mañana,
y no he visto otra cosa más triste!...
Con la fe de las almas austeras
hoy sostengo con honda energía
que no deben flotar dos banderas
donde basta con una: la mía!
En los campos que hoy son osario
vió a los bravos batiéndose juntos,
y ella ha sido el honroso sudario
de los pobres guerreros difuntos.
Orgullosa lució en la pelea,
sin pueril y romántico alarde:
al cubano que en ella no crea
se le debe azotar por cobarde.

En el fondo de oscuras prisiones,
no escuchó ni la queja más leve,
y sus huellas en otras regiones
son letreros de luz en la nieve....
¿No la véis? Mi bandera es aquella
que no ha sido jamás mercenaria
y en la cual resplandece una estrella
con más luz, cuanto más solitaria.
Del destierro en el alma la traje
entre tantos recuerdos dispersos
y he sabido rendirle homenaje
al hacerla flotar en mis versos.
Aunque lánguida y triste tremola,
mi ambición es que el sol con su lumbre
la ilumine a ella sola - a ella sola!
en el llano, en el mar y en la cumbre.
Si deshecha en menudos pedazos
llega a ser mi bandera algun día...
nuestros muertos alzando los brazos
la sabrán defender todavía!.....

91



Evaluation (Upper Elementary-Junior High)
True or False. Circle the correct answer.

1. Cirilo Villaverde was one of the creators of the Cuban flag.

True or False

2. The Cuban flag was copied from the flag of Puerto Rico.

True or False

3. López's troops were successful in defeating the Spanish.

True or False

4. López was not a Cuban by birth.

True or False

5. The defeated Cuban liberation forces were executed in Havana by the Spanish.

True or False

6. Narciso López died in New York City.

True or False

7. The lone star on the Cuban flag symbolizes Cuba's independence.

True or False

8. The red triangle represented on the Cuban flag symbolizes the Cubans' love for their country.

True or False

9. The blue stripes of the Cuban flag stand for the waters of the Caribbean Sea.

True or False

10. López's dying words were, "Cuba will one day be free."

True or False

The Cuban National Anthem
(Himno Nacional de Cuba)

As the Cuban patriots of Bayamo plotted the overthrow of the Spaniards, Perucho Figueredo composed what would be declared the Cuban national anthem.

Risking certain danger, Figueredo publicly played his moving anthem at the feast of Corpus Christi in the presence of the Spanish governor. On October 18, 1867, when the patriots stormed Bayamo, Candaleria, Perucho's daughter proudly sang the verses of her father's hymn. Figueredo died a martyr to the cause of Cuban independence before a firing squad.

Himno Nacional de Cuba

Al combate corred, bayameses
que la patria os contempla orgullosa,
no temáis una muerte gloriosa
que morir por la Patria es vivir.
En cadenas vivir es vivir
en oprobios y afrentas sumido
del clarín escuchad el sonido
¡A los armas valientes corred!

CUBAN NATIONAL SEAL (ESCUDO NACIONAL)

Miguel de Teurbe Tolón, noted poet and colleaque of Narciso López, designed the Cuban national emblem (escudo) in 1849. Initially proclaimed Cuba's national seal by the Gazette of the Cuban Republic (the governmental publication, comparable to the Federal Register) on January 6, 1906, it was officially recognized in the Cuban Constitution of 1940. The symbolism reflected in the national seal is expressive of Cuba's pride in the island's natural beauty, its link culturally and geographically to the North and South American continents, and its hard-won struggle for independence from Spain. The shield-shaped escudo is divided into three segments. The upper portion, depicting two promontories of land jutting into a sea, symbolizes the physical and spiritual proximity of the two continents. Cuba is the key unlocking the threshold to the Americas. The rising sun illuminates the scene with the sustaining light of a commitment to independence.

The lower portion of the escudo or emblem is divided into two equal segments: on the left, the azure and white stripes of the Cuban flag; on the right a Cuban landscape dominated by the Royal Palm in the foreground with two distant mountains and a valley set in the background. Bundles of bush-wood appear at the top and bottom of the emblem, symbolizing Cuban unity. A Phrygian cap topped by a silver star stands for the attributes of liberty and sovereignty. A spray of laurel, on the right, symbolizes the glory of independence. To the left, the evergreen oak (encina) commemorates the courage and strength of the liberators.

JOSE MARTI: CUBA'S APOSTLE OF LIBERTY

José Martí, outstanding journalist, poet and patriot was born in Havana, Cuba, on January 28, 1853. Martí's single-minded dedication to the struggle for Cuban independence was evidenced at the very early age of sixteen. His open letter to the Cuban people, calling upon them to unite in their fight for liberty, earned him not only public acclaim, but also a six year term of hard labor for his treasonable acts against the Spanish rule. Near death from excruciating labor in the quarries, Martí was transferred to a penal colony on the Isle of Pines from which he was exiled to Spain.

In Spain, Martí continued writing in defense of Cuba's right to independence while studying, teaching and tutoring. Upon graduation, the young patriot toured Europe, Central America and Mexico. During his stay in Mexico, Martí continued to teach. However, his stay in Mexico was short-lived, for he was forced to leave the country at the government's insistence. Martí returned to Cuba only to again be exiled to Spain. From Spain, the indomitable patriot journeyed next to Venezuela, and finally to New York.

During the final fourteen years of his life, New York became Martí's home base from which he wrote, lectured and along with other exiled revolutionaries, continued planning the overthrow of the Spanish rule in Cuba. It was during these years of exile (1881-1895) that Martí's literary genius reached its peak with the publication of Ismaelillo (1882), the celebrated Versos Sencillos (1891), and the collection of childrens literature, La Edad de Oro.

It has been said, and rightly so, that José Martí's sensitive, expressive literary style heralded a new standard of brilliance for Latin America.

Not content to have merely been an outspoken critic of Spanish oppression, this zealous "Apostle of Liberty" returned to do battle for his nation's freedom. On May 19, 1895, José Martí was cut down by Spanish bullets. Although not recorded as fact in history annals, it is believed that he may have died facing the sun, adhering to a deathwish expressed in his "Versos Sencillos": "Yo soy bueno y como bueno. ¡Morire de cara al sol!" ("I am good and because I am good, I shall die facing the sun!").

Versos Sencillos

por José Martí

Cultivo una rosa blanca
en julio como en enero
para el amigo sincero
que me da su mano franca.
Y para el cruel que me arranca
el corazón con que vivo
cardo ni ortiga cultivo
cultivo una rosa blanca.
Yo quiero salir del mundo
por la puerta natural.
En un carro de hojas verdes
a morir me han de llevar
No me pongan en lo obscuro
a morir como un traidor
yo soy bueno y como bueno
¡Moriré de cara al sol!

Guantanamera

Verses by José Martí

Yo soy un hombre sincero
de donde crece la palma (repeat twice)
y antes de morirme quiero
echar mis versos del alma.
Yo quiero cuando me muera
sin Patria pero sin amo (repeat twice)
tener en mi tumba un ramo
de flores y una bandera.
Tiene el pardo un abrigo
en su monte seco y parto (repeat twice)
yo tengo mas que el pardo
porque tengo un buen amigo.

Note:

The song "Guantanamera" was popularized by Joseito Fernández. Cubans in exile use some of Martí's verses to sing this song.

Lesson Plan: January 28, Martí's Birthday

Goals: To acquaint students with the life and works of José Martí.

To allow students an opportunity to compare and/or contrast the life of this Cuban patriot with that of a United States patriot (Adams, Franklin, Jefferson).

Objectives:

1. Given background information about the life of José Martí, 75% of the students will recall the significant points with 80% accuracy.
2. Given the verses (lyrics) of "Guantanamera", the class will be able to sing the song.
3. Given the selected verses from Martí's Versos Sencillos, the students will be able to recite, interpret and translate the poetry (for bilingual students).

Activities:

1. Teacher will relate the story of José Martís' life or students may read and discuss the short biographical sketch (enclosed in this packet).
2. Teacher will lead students in a discussion comparing/contrasting the life of the Cuban patriot Martí with that of a United States patriot.
3. Teacher will present the selected verses from Versos Sencillos, asking bilingual students to read and freely translate the meaning.
4. Teacher will instruct students in the recitation and/or singing of "Guantanamera".
5. Younger students may choose to color or copy the enclosed portrait of José Martí.

Materials:

- Dittoed copies of biographical sketch of Martí.
- Dittoed copies of portrait of Martí.

Vocabulary:

- patriot
- journalist
- evidenced
- acclaim
- excruciating
- treasonable
- penal
- indomitable
- overthrow
- heralded
- prophetic

-73-

Evaluation: True or False. Circle the correct answer.

1. At the age of sixteen, José Martí was exiled from Cuba.

   True or False

2. José Martí was sentenced to die before a firing squad for writing against the Spanish rule in Cuba.

   True or False

3. During his years of exile in Spain, Martí earned his living by teaching and tutoring.

   True or False

4. José Martí's writings were political.

   True or False

5. Although Martí wrote and lectured about Cuba's right to independence, he never went to battle for this cause.

   True or False

Lesson Plan: Cuba's Black Heritage

Goals:

To introduce both Spanish and English-speaking students to the Black Heritage of Cuba.

To provide students with the opportunity to compare/contrast the similarities of Black culture in the Caribbean and the continental United States.

Objectives:

1. 75% of the students will be able to recall significant historical facts associated with the Black heritage of Cuba with 70% accuracy.

2. 70% of the students will be able to identify, define and pronounce the following Afro-Cuban words with 70% accuracy: conga, fufú, jimaqua, jubo, maja, sabicú, quimbombó, tonga.

3. The class will learn to recite stanzas from either "Canto Negro" by Nicholas Guillén, "Comparasa Habanera" by Emilio Ballagas, or "Liturgia" by Alejo Carpentier.

Activities

1. Teacher will recount or read material on Cuba's Black Heritage (for upper levels, material may be duplicated and distributed to class as a reading or reading enrichment activity).

2. Teacher will present a list of Afro-Cuban words with accompanying definitions.

3. Teacher will present and instruct students in any one of the three enclosed examples of "Negrista" literature.

4. Lower elementary students may participate in reenactments or student directed presentations of the Negrista literature (which are derived from Black heritage).

Materials

-dittos of Cuba's Black Heritage
(from narrative pp. 13-14)

-World Map

-paper, pencils

Evaluation: Cuba's Black Heritage

True or False: Circle the correct answer.

1. The majority of Black Cubans are descendents of Yoruba tribes-people.

   True or False

2. The rumba and conga are Afro-Cuban musical instruments.

   True or False

3. Santería is a form of religion which blends African and Catholic practices.

   True or False

4. The santero is believed to speak with the voice of the spirits while in a trance-like state.

   True or False

5. Changó is an African god who is depicted as Santa Barbara.

   True or False

Define the words in Column I by placing the correct letter from Column II in the space provided.

Column I	Column II
_____ 1. Changó	a. cult leader
_____ 2. Negrista	b. lime and rum drink
_____ 3. conga	c. Afro-Cuban dance done in formation
_____ 4. daiquirí	d. Afro-Cuban poetry
_____ 5. santero	e. Yoruba god
	f. small water snake

Vocabulary:

Define and write a sentence for each of the vocabulary words.

unit
tribal
diversity
melding
infused
celebrated
attributes
trance
ritual
cult

Answer Key

Indian Cultures of Cuba

1. e
2. c
3. f
4. b
5. a
6. d
7. True
8. True
9. True
10. False

10th of October: El Grito de Yara

A. 1. October 10, 1868.
2. La Demajagua.
3. October 10, 1868.
4. ¡Viva Cuba Libre!
5. Carlos Manuel de Céspedes.

B. 1. True
2. False
3. False
4. True
5. False
6. True
7. True
8. True

The Cuban Flag

1. True
2. False
3. False
4. True
5. True
6. False
7. True
8. False
9. False
10. False

Answers:

January 28, Martí's Birthday

1. True
2. False
3. True
4. True
5. False

Cuba's Black Heritage

1. True
2. False
3. True
4. True
5. True

1. e
2. d
3. c
4. b
5. a

SURVIVAL SENTENCES

English	Spanish	Spanish Pronunciation
What is your name?	¿Cómo te llamas?	¿Kó-mó tāy yah-mahs?
How old are you?	¿Cuántos años tienes?	¿Kwahn-tōhs ah-nyōhs tēe-en-es?
What grade were you in?	¿En qué grado estás?	¿En kāy grah-dō es-tahs?
How long have you lived here?	¿Cuánto tiempo llevas viviendo aquí?	¿Kwahn-tōh tyem-pō yē-bas vē-vē-en-dōh ah-kēe?
Where do you come from?	¿De dónde vienes?-De que parte eres?	¿Dāy dohn-day vē-āy-nes? Dāy kāy par tāy ehr-ehs?
What language do you speak?	¿Qué idioma hablas?	¿Kāy ē-dē-ō-mah ah-blahs?
Where do you live?	¿Dónde vives?	¿Dohn-dāy vé-ves?
What is your phone number?	¿Cuál es tu teléfono?	¿Kwhal es tōō tāy-lāy-fō-nō?
Welcome to our classroom.	Bienvenido a nuestra clase.	Bē-en-vāy-né-dōh ah nōō-es-trah clah-sāy.
We are friends.	Somos tus amigos-Nos caes bién.	Sō-mahs tōos ah-mēe-gōhs. Nōhs cah-es byen.
Do not be afraid.	No tengas miedo.	Nō tehn-gahs mē-āy-dōh.
Be careful.	Ten cuidado.	Ten cōō-ē-dah-dōh.
May I help you?	¿Puedo ayudarte?	¿Pōō-āy-dōh ah-yū-dar-tāy?
Please, come in.	Entre por favor. Adelante.	En-trāy pohr fah-vōr! Ah-dāy-lahn-tāy.
It's time to go to lunch.	Es hora de almorzar.	Es ō-rah dāy al-mohr-sahr!
It's time to go to recess.	Es hora de ir al recreo.	Es ō-rah dāy ēr al rāy-crāy ō.
It's time to go to the bathroom.	Es hora de ir al baño.	Es ō-rah dāy ēr al bah nyō.

English	Spanish	Spanish Pronunciation
It's time to go to gym.	Es hora de hacer ejercicios.	Es ó-rah dāy ah-sāýr āy-hayr-sē-sēýōs.
It's time to go home.	Es hora de salida.	Es ó-rah dāy sah lēe dah.
It's time to go to music class.	Es hora de ir a la clase de música.	Es ó-rah dāy ēr ah lah clah-sāy dāy mōō-sē-cah.
It's time to go to art.	Es hora de ir a la clase de arte.	Es ó-rah dāy ēr ah lah clah-sāy dāy ahr tāy.
It's time to go to science.	Es hora de ir a la clase de ciencias.	Es ó-rah dāy ēr ah lah clah-sāy dāy sē-en-sē-ahs.
This is the boy's bathroom.	Este es el baño de los niños.	Es-tāy es el bah-nyō dāy lohs nē-nyōs.
This is the girl's bathroom.	Este el el baño de las niñas.	Es-tay es el bah-nyō dāy lāhs nē nyas.
Are you sick?	¿Te sientes mal?	¿Tāy sē-en-tāys mahl?
Please don't do that.	Por favor no hagas eso.	Pohr fah-vor nō ah-gahs āy-sō.

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Percy Roig Villaverde, a native of Havana, Cuba, attended Havana Normal School for Teachers and the University of Havana. While in Cuba, Ms. Villaverde taught at the elementary and secondary levels and was acting principal of an elementary school.

Ms. Villaverde has been employed with the Detroit Public Schools since 1969. A former homeroom and bilingual teacher at the Beard Elementary School, Region 2, Ms. Villaverde is now a teacher coordinator for Detroit's Youth Tutoring Youth Program. In 1974, Ms. Villaverde served as a member of the State of Michigan Board of Education Committee to review and rewrite test items for the Michigan Assessment Program.

Her community activities have included active participation in the Committee of Concerned Spanish-Speaking Americans (CCSSA) and the Task Force for Bilingual Education formed in 1971. This Task Force gave impetus to the formulation and passage of Public Act 294, 1974, Michigan's Bilingual Education Law.

Ms. Villaverde holds a B.S. and M.A. degree from Wayne State University and a bilingual endorsement from Mercy College. She is currently pursuing advanced studies in curriculum development at Wayne State University.

Ms. Elvira Popkey is presently a bilingual instructor at the McGraw Elementary School, Region 2, Detroit Public Schools. She is a native speaker of Spanish, born and raised in Cuba, where she taught elementary school. She taught Spanish for five years at the High School level in Mount Clemens and six years at Wayne State University, where she is still a part-time instructor.

Ms. Popkey completed undergraduate work at the University of Havana and holds a B.A. and an M.A. from Wayne State University where she is completing studies towards a Ph. D. in Modern Languages.

She has twice received a scholarship for summer studies at the University of Madrid, Spain. Ms. Popkey received her bilingual endorsement from Mercy College.

Ms. Cleofe Manzor, a second grade Bilingual teacher at the Webster Elementary School, Region 2, Detroit Public Schools, holds an advanced degree in Philosophy from the University of Havana, Cuba. Ms. Manzor has earned her Liberal Arts Degree at Havana University, Havana, Cuba. She also earned her Elementary Teacher Certificate at Wayne State University, Detroit, Michigan and her Bilingual/Bicultural Master Degree at Eastern Michigan University, Ypsilanti.

She taught at the Beard and Maybury Schools in Detroit before joining the bilingual teaching staff at the Webster Elementary School.

Ms. Manzor also received her bilingual endorsement from Mercy College.

EVALUATION FORM

To the user:

Please fill out this form after using this guide with your students.

Title of Publication _____.

Grade of students with whom guide was used _____.

Ethnic groups of students _____.

Which section was most useful? _____.

Why? _____

_____

What additional information do you feel should be included in future editions?

_____

_____

What would you delete in future editions? _____

_____

_____

In what way were the activities beneficial to your students? _____

_____

_____

What suggestions do you have for future editions? _____

_____

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